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CATALOGUE
OF THE
REPRODUCTIONS
OF THE LATE
LORD LEIGHTON'S
PICTURES.

PUBLISHED BY
THE FINE ART SOCIETY,
148, NEW BOND STREET,
LONDON.





CLYTIE.
(See page 5.)

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NOTICE TO PURCHASERS.

A Subscription Form, to be used if desired, will be found at the end of this pamphlet.

SIZES.—The size of each plate is given just before the cost of the Artist's Proof. It is not that of the paper margin, but of the engraved surface only, and in each instance the height is given first.

INDIA PRINTS of all the Engravings can be obtained. The price is in almost every case £1 11s. 6d.

FRAMING.—Publications can be framed to any pattern and at any cost, and an estimate of cost, which will never be exceeded, will always be given if asked for.

DISCOUNT.—A discount of 5 per cent. is allowed for cash upon receipt of goods.

The telegraphic address is "Finart, London."

The telephone number is 3767.

CATALOGUE.

CLYTIE.

(See illustration on title page.)

Mezzotint by the well-known Engraver, MR. SCOTT BRIDGWATER.

21 × 18. Artist's Proofs, £6 6s. Prints, £1 1s.

The Artist's Proofs of this plate will be published in December, 1896, the Prints in March, 1897.

The picture was the last work of LORD LEIGHTON, and was hardly completed at the date of his death.

The Artist's Proofs are already largely subscribed for and will probably quickly go out of circulation, as has been the case with "WEDDED," "THE RETURN OF PERSEPHONE," &c. A Subscription Form (to be used if desired) will be found at the end of this pamphlet.

The myth concerning "Clytie" is a variable one. That which best accords with the painting is this :—

"Clytie, the daughter of Oceanus, fell in love with Helios,* but her passion met with no return. She passed day after day in adoration of the god from the moment when his chariot and horses emerged from the Eastern seas, until he disappeared at sundown behind the Western hills. All that he

* NOTE.—According to Ovid (Met. 4, fab. 3) Clytie was beloved by Apollo, who deserted her, and paid his addresses to Leucothoe, which so irritated her that she discovered the intrigue to her father.

accorded her was to bask in his rays, a gift which she shared with all else. Her constancy was so enduring, however, that the gods turned her into the Sunflower, or Heliotrope, concerning which tradition has it that it always turns its face towards the sun.

A pamphlet illustrated with reproductions of the studies made by LORD LEIGHTON for this picture will accompany all copies of the engraving.



HERCULES WRESTLING WITH DEATH FOR THE BODY OF ALCESTIS.

Photogravure.

15 × 30. Artist's Proofs, £6 6s. Prints, £1 1s.

This Engraving will be published very shortly, and subscriptions are now being received. A Subscription Form will be found at the end of this pamphlet.

The Subject of this picture is well explained in the following lines from Browning's "Balaustion's Adventure," which appeared in July, 1871, during its exhibition at the Royal Academy :—

"I know, too, a great Kaunian painter, strong
As Herakles, though rosy with a robe
Of grace that softens down the sinewy strength :
And he has made a picture of it all.
There lies Alkestis dead, beneath the sun,
She longed to look her last upon, beside

The sea, which somehow tempts the life in us
 To come trip over its white waste of waves,
 And try escape from earth, and fleet as free.
 Behind the body I suppose there bends
 Old Pheres in his hoary impotence ;
 And women-wailers, in a corner crouch
 —Four, beautiful as you four,—yes, indeed !
 Close, each to other, agonizing all,
 As fastened, in fears rhythmic sympathy,
 To two contending opposite. There strains
 The might o' the hero 'gainst his more than match,
 —Death, dreadful not in thew and bone, but like
 The envenomed substance that exudes some dew,
 Whereby the merely honest flesh and blood
 Will fester up and run to ruin straight,
 Ere they can close with, clasp and overcome,
 The poisonous impalpability
 That simulates a form beneath the flow
 Of those grey garments ; I pronounce that piece
 Worthy to set up in our Poikilé !”



THE DAPHNEPHORIA.

Photogravure.

13 × 30. Artist's Proofs, £6 6s. Prints, £1 1s.

The Festival of the Daphnephoria was celebrated every ninth year by the Bœotians, when it was customary to adorn an olive bough with garlands of laurels and place on the top a brazen globe, from which were suspended smaller ones. In the middle were placed 365 crowns and a globe of inferior size. The globe at the top represented the Sun, or Apollo ; the crowns, the Sun's annual revolution. This bough was carried in solemn procession by a beautiful youth of an illustrious family. Behind him marched a priest carrying a laurel branch, and a chorus whose leader bears a lyre and directs the singing.



THE RETURN OF PERSEPHONE.

Photogravure.

21 × 16. Artist's Proofs, £6 6s. (all sold). Prints, £1 1s.

The Subject of the picture is as follows :—

Persephone, or Proserpine, was the daughter of Zeus (Jupiter) and Demeter (Ceres). Zeus had, without the knowledge of her mother, promised Persephone to Aïdoneus (Pluto), and whilst she was gathering flowers in the Nysian Plain the earth opened and she was carried off by him. After much search Demeter learned the truth from the Sun, whereupon, in anger, she quitted Olympus for the earth, which for some time she refused to allow to produce any fruits. Zeus, in consequence, sent Hermes (Mercury), the messenger of the gods, into the lower world to fetch back Persephone, and his so doing is the scene painted by Lord Leighton. Persephone typifies the seed which remains concealed for a time below the earth, and her return the springing-up of the same in due season.



CYMON AND IPHIGENIA.

Photogravure.

$13\frac{1}{2} \times 27\frac{1}{4}$. Artist's Proofs, £6 6s. Prints, £1 1s.

This picture is founded upon Boccaccio's tale. According to Mr. Ernest Rhys ("Life of Sir F. Leighton," p. 38), it was intended quite as much as a conception of drowsy desuetude of sleep as an illustration of the story. Whereas Boccaccio has taken the season of spring, the Artist has selected the ripe summer time—which is on the verge of autumn, and the hour of late sunset, which is on the verge of night—and associated it with the sense of pleasant but absolute weariness, which one associates with the season of hot days and short nights. It is an ideal picture of that sleep which so many Artists and poets have tried at one time or another to render.



WEDDED.

Photogravure.

23 × 13. Artist's Proofs (all sold). Prints, £1 1s.

"One of the happiest of Sir Frederic's designs, and as a composition of lines, difficult, subtle and original, one of the most remarkable productions of this decade."—A CRITIC, in 1882.

WEDDED.

Etching.

By L. FLAMENG.

$16\frac{1}{2} \times 9$. Artist's Proofs (all sold). Prints, £1 1s.

WEDDED.

Statuette.

By G. B. AMENDOLA.

Silvered Bronze, 29 in. high, £36 15s. Bronze, £31 10s. Terra-cotta, £10 10s. Silvered bronze, 15 in. high, £16 10s. Bronze, £15 15s. Terra-cotta, £4 4s.

BIONDINA.

Mezzotint.

Engraver, S. COUSINS, R.A.

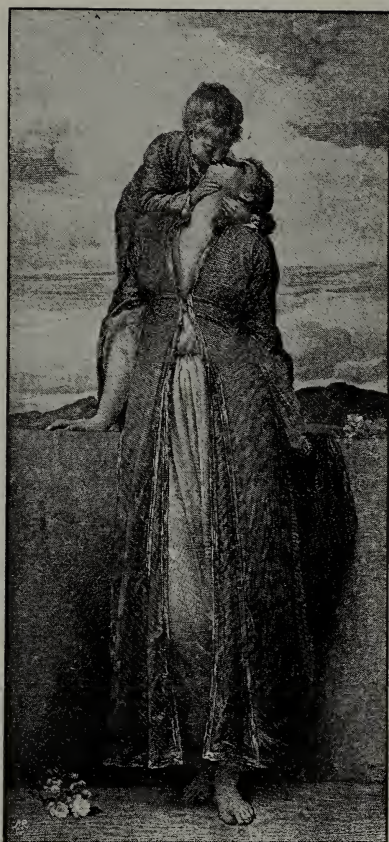
$12\frac{1}{2} \times 9\frac{1}{2}$. Artist's Proofs (all sold). Proofs before letters, £4 4s. Prints, £1 1s.



WINDING THE SKEIN.

Photogravure.

15×24 . Artist's Proofs, £5 5s. Prints, £1 1s.



THE SISTER'S KISS.

Line Engraving.

Engraver, LUMB STOCKS, R.A.

19 x 9. Artist's Proofs, £6 6s. Proofs before letters, £4 4s.
Prints, £1 1s.

ZEYRA.

Mezzotint.

Engraver, S. COUSINS, R.A.

$10\frac{3}{8} \times 12\frac{1}{2}$. Artist's Proofs, £6 6s. Proofs before letters, £4 4s.
Prints, £1 1s.

YASMEENAH.

Photogravure.

$11\frac{1}{2} \times 17$. Artist's Proofs, £3 3s. Prints, £1 1s.

PHRYNE.

Autotype.

$19\frac{1}{2} \times 11$. £1 1s.



BIANCA.

Photogravure.

$8\frac{3}{4} \times 12\frac{3}{4}$. Artist's Proofs, £3 3s. Prints, £1 1s.

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LONDON.*

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The within-named Publications can be framed to any pattern and at any cost, and an estimate of cost, which will never be exceeded, will always be given if asked for.



EXHIBITION
OF
300 STUDIES MADE BY THE LATE
LORD LEIGHTON
FOR HIS PICTURES.

The late LORD LEIGHTON always refused to part with the Studies in Monochrome made by him as a preliminary to the painting of his pictures and at his death a large collection, extending over the entire period of his painting life, were found by his Executors.

The whole of these have been acquired by THE FINE ART SOCIETY, who will open an Exhibition of them on December 14th, at which almost every important picture painted by him will be represented. It will remain open until February, and the Studies will be for Sale.

148, NEW BOND ST., LONDON.

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